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# SIX HYMNS

George Edward Martin

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BY  
GEORGE EDWARD MARTIN

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# MASSACHUSETTS PUBLISHING CO.

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A COMPETENT CORPS OF ILLUMINATORS AND WATER COLOR ARTISTS



Lowell, Mass. March 15, 1905.

Dr. Louis Benson, Editor,  
Presbyterian Publishing House,  
Philadelphia, Pa.

Dear Sir: -

We are taking the liberty of sending to you two  
Illuminated Cards and a copy of "Six Hymns".

These are the productions of Rev George E. Martin  
D. D. who suggests that you may be interested.

We have also sent them to Mr. Scribner as he may  
possibly find a market for them.

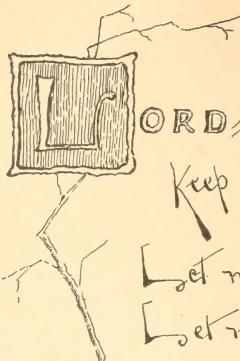
Yours truly,

Massachusetts Publishing Company.

R. W. T. - M.

By

*R. W. Thorne*



Lord for to-morrow and its needs  
I do not pray;  
Keep me, my God, from stain of sin  
Just for to-day

Let me both diligently work  
And duly pray,  
Let me be kind in word and deed  
Just for to-day.

Let me be slow to do my will.  
Prompt to obey,  
Help me to mortify my flesh  
Just for to-day.

Let me no wrong or idle word  
Unthinking say  
Set thou a seal upon my lips  
Just for to-day.

Let me in season, Lord, be grave,  
In season, gay  
Let me be faithful to Thy grace  
Just for to-day.

And if to-day my tide of life  
Should ebb away,  
Give me thy sacraments divine,  
Sweet Lord, to-day.

So for to-morrow and its needs  
I do not pray,  
But keep me, guide me, love me, Lord,  
Just for to-day.

Samuel Wilberforce

# Just for To-day.

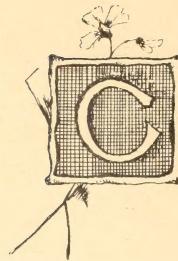
Adapted by George Edwards Martin  
from a theme  
by Frank H. Atkinson Jr.

Lord, for to-morrow I prod its needs I do not

pray; Keep me, my God, from stain of sin Just for to-

day.





Children of yesterday,  
Heirs of to-morrow,  
What are you weaving—  
Labor for sorrow?  
Look to your looms again—  
Faster and faster—  
Fly the great shuttles  
Prepared by the Master;  
Life's in the loom,  
Room for it—room!

Children of yesterday,  
Heirs of to-morrow,  
Lighten the labor,  
And sweeten the sorrow.  
Now—while the shuttles fly  
Faster and faster,  
Up and be at it  
At work with the Master;  
He stands at your loom,  
Room for him—room!

Children of yesterday,  
Heirs of to-morrow,  
Look at your fabric  
Of labor and sorrow,  
Seamy and dark  
With despair and disaster,  
Turn it and lo,  
The design of the Master!  
The Lord's at the loom,  
Room for him—room!

Mary A. Lathbury

# The Song of the Loom.

George Edward Martin.

Children of yesterday, Heirs of to-morrow;

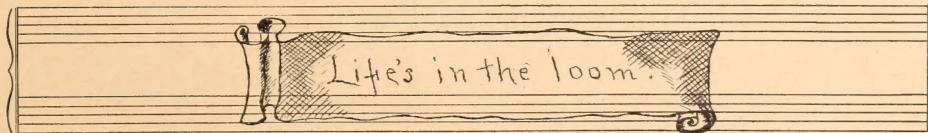
What are you weaving, Labor or sorrow?

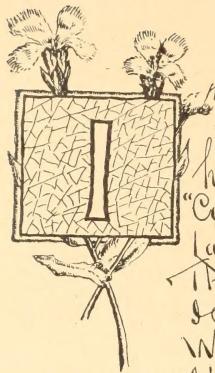
Look to your looms again, Faster and faster

accol. . . . .

Fly the great shuttles prepared by the master.

Life's at the loom... Room for it, room!





I heard the voice of Jesus say,  
"Come unto Me and rest;  
lay down, thou weary one, lay down  
thy head upon My breast."  
I came to Jesus as I was,  
Weary and worn, and sad;  
I found in Him a resting place,  
And He has made me glad.

I heard the voice of Jesus say,  
Behold, I freely give  
The living Water; thirsty one,  
Stoop down, and drink, and live."  
I came to Jesus, and I drank  
Of that life-giving stream;  
My thirst was quenched, my soul revived  
And now I live in Him.

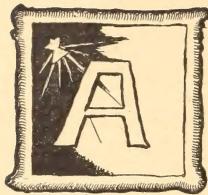
I heard the voice of Jesus say,  
"I am this dark world's light;  
Look unto Me, thy morn shall rise,  
And all thy day be bright."  
I looked to Jesus, and I found  
In Him my star, my sun;  
And in that light of life I'll walk  
Till travelling days are done.

# I heard the voice of Jesus say

George Edward Martin.

A handwritten musical score for a solo voice and piano. The music is in common time and consists of five staves of music. The top staff is for the voice, and the bottom staff is for the piano. The key signature changes from F major (one sharp) to C major (no sharps or flats) and then to G major (one sharp). The lyrics are written below the notes in a cursive hand. The score includes a repeat sign and a section labeled "glad." followed by a double bar line and repeat dots.

heard the voice of Jesus say - com - mun - to me and  
rest! Lay down thou weary one, lay down thy head up - on my  
breast came to Jesus as I was wea - ry and worn and  
sick found in High of resting place, and He hath made me  
glad; and He hath made me



Abide with me! East falls the even-tide,  
The darkness deepens-Lord, with me abide!  
When other helpers fail, and comforts flee,  
Help of the helpless, oh, abide with me!

Swift to its close ebbs out life's little day;  
Earth's joys grow dim, its glories pass away;  
Change and decay in all around I see;  
O Thou Who changest not, abide with me!

I need thy presence every passing hour,  
What but thy grace can foil the tempter's power?  
Who, like Thyself, my guide and stay can be?  
Through cloud and sunshine, oh, abide with me!

Hold thou thy cross before my closing eyes;  
Shine through the gloom, and point me to the skies;  
Heaven's morning breaks, and earth's vain shadows flee!  
In life, in death, O Lord, abide with me!

Lyt.

# Abide With Me.

George Edward Martin.

A handwritten musical score for four voices (SATB) and piano. The score consists of five systems of music, each with two staves: a treble staff for the vocal part and a bass staff for the piano. The key signature is C major throughout, indicated by a C with a sharp sign. The time signature is common time (indicated by a 'C'). The vocal parts are written in a cursive script, with lyrics appearing below the notes. The piano part includes dynamic markings like 'f' (fortissimo), 'p' (pianissimo), and 'mf' (mezzo-forte). The score is titled 'Abide With Me.' at the top, and the composer's name, George Edward Martin, is written in the upper right corner of the first system.

Abide with me! Tis eft  
falls the even

Tide. The darkness deepens. Lord, with me a—

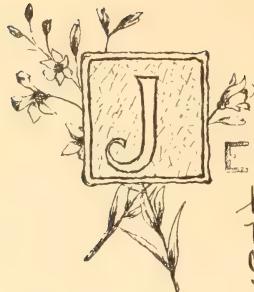
bide! When to the helpers tail and comfort,

tide, Hold helpless, oh abide with

In life, in death, oh Lord, abide with

me!

me.



~~E~~ S U S, tender Saviour,  
Hast Thou died for me?  
Make me very thankful  
In my heart to Thee.  
When the sad, sad story  
Of Thy grief I read,  
Make me very sorry  
For my sins indeed.

Now I know Thou livest,  
And dost plead for me;  
Make me very thankful  
In my prayers to Thee.  
Soon I hope in glory  
At Thy side to stand,  
Make me fit to meet Thee,  
In that happy land.

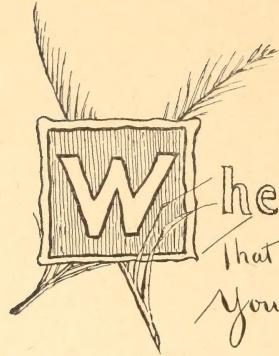


# Jesus, tender Saviour.

George Edward Martin.

A handwritten musical score for a three-part setting (SATB or similar) in common time. The music consists of five staves of music with lyrics written underneath each staff. The key signature changes between staves, indicated by various sharps and flats. The lyrics are:

Jesus, tender Saviour,  
Hast thou died for me,  
Make me very thankful,  
In my heart to Thee.  
When the sad story  
of Thy griefs I read,  
make me very sorry  
For my sins in deed.  
For my sins in deed



When we go home, think you 'tis true  
That we shall know, as once we knew—  
You speak with me and I with you—  
When we go home!

When we go home I hope to see  
A little face look straight at me,  
Unchanged from what it used to be.  
When we go home.

When we go home 'twill be to hear  
A darling voice, so low and clear  
Our hearts were thrilled to think it near,  
When we go home.

When we go home, it must be so,  
From out the shades of long ago  
Will come the friends we lost below—  
When we go home.

J. L. Scott.

# When we go Home.

George Edward Martin.

When we go home, think you 'tis true that we shall know, as  
once we knew you speak with me and with you

This system contains two staves. The top staff is for the right hand of the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the left hand and vocal line, featuring a bass clef, a key signature of one sharp, and a common time signature. The vocal line begins with "When we go home, think you 'tis true that we shall know, as once we knew you speak with me and with you". The piano part consists of eighth-note chords.

When  
we, when we go home?

This system continues the musical piece. The vocal line concludes with "When we, when we go home?". The piano part provides harmonic support with sustained notes and chords.

With a partial arrangement  
from  
Ethelbert Nevin.

When we go home?

This system shows the beginning of another section of the music. The vocal line asks "When we go home?". The piano part begins with a forte dynamic.

When we go home?

This system continues the question from the previous section. The piano part provides harmonic support.

When we go home?

This system continues the question from the previous sections. The piano part provides harmonic support.

